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## AN ARCHAIC GREEK STATUE

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THIS extraordinary statue (Figs. 1, 2) in the Metropolitan Museum in New York is one of the most interesting and important specimens that we possess of archaic Greek female statues.<sup>1</sup> Although, as will be shown, it is earlier than most monuments of its class, yet it is extremely charming in its severe simplicity; and the striking arrangement of the drapery, so different from the usual style, betrays the masterly hand of a bold, ingenious artist. It is also unique among the figures of its type in possessing in the place of its original head a genuinely antique restoration which, as the style indicates, is less than a hundred years later than the body. Remaining traces show that the original hair hung down the back in the standard archaic fashion.

The statue was probably found near Laurium.<sup>2</sup> It is small, being but 0.698 m. (2 ft. 3¼ in.) in height. Only the feet, small portions of the arms, and the tip of the nose are missing. When discovered the head and the left arm were broken off and the body was in two parts. All of the portions are weathered identically.

Standing with legs close together, the young woman carries a rabbit in the extended left arm and in the right, which is bent across the body, a pomegranate (Figs. 1, A, B). She wears only a belted Ionic chiton fastened together over the shoulders and arms by brooches, and drawn up so as to fall over each hip in a curved *kolpos* (Figs. 1 A, 2 A). The skirt is drawn tightly forward and raised at the left of the front (Fig. 1 A). The waist is characterized by fine undulating ridges and the folds of the skirt are indicated by deep grooves. The entire back is smooth (Fig. 2 B). The broad, massive shoulders and the narrow hips

<sup>1</sup> I wish to acknowledge with thanks the kindness of Miss Gisela M. A. Richter in giving permission to publish this statue and in offering many useful suggestions.

<sup>2</sup> See *B. Metr. Mus.* III, 1908, pp. 2-4, and Richter, *Handbook of the Classical Collection in the Metropolitan Museum*, pp. 210 f, fig. 124.

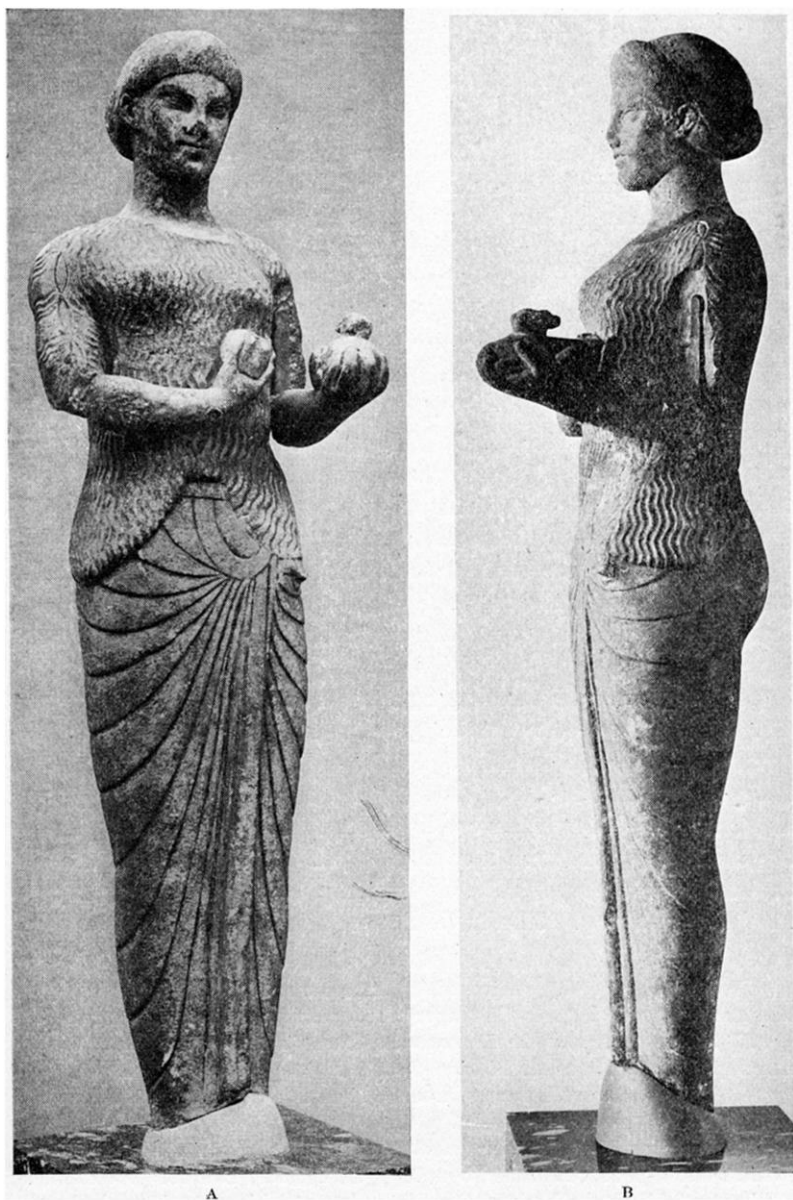


FIGURE 1.—STATUE IN NEW YORK: A, FRONT; B, LEFT SIDE.

are such as early archaic sculptors regularly gave to women as well as to men. The hair is tied in a kerchief both in front and back, while on the top of the head it was doubtless indicated by paint. If there was any jewelry it was also painted and has disappeared.<sup>1</sup>

Considering the body first, a comparison with the Acropolis figures, from which it radically differs in many essential details, is most interesting. The position of the right arm made fast against the body strongly suggests an early date. None of the Acropolis figures which are late enough to wear the Ionic chiton presents this feature.<sup>2</sup>

Another indication of early date is the position of the legs. The only figure on the Acropolis that stands like this with the feet evenly together is No. 602, one of the earliest of the group.<sup>3</sup> Usually archaic statues have the left foot slightly advanced as was the fashion in Egypt, whence the motive was borrowed.<sup>4</sup>

Apparently the early statue, No. 602, is also the only one on the Acropolis with the back entirely smooth.<sup>5</sup> But even here the drapery falls between the legs so as to outline them clearly, while on the Metropolitan statue it is drawn perfectly smooth, a feature which may be regarded as a heritage from the old xoanon type.<sup>6</sup>

Only three of the standing figures on the Acropolis, Nos. 602, 670, and 683, and the seated Athena, No. 625, are clad in the Ionic chiton alone.<sup>7</sup> Although this style of dress does not of necessity signify an early date, it certainly does not suggest a late one. The simple, severe lines, free from all elaborate drapery, did not entail such a radical departure from the primitive xoanon type or from the nude male figure which sculptors had long been making. The Attic figure, No. 602, we have seen is

<sup>1</sup> Cf. Lechat, *Au Musée de l'Acropole*, pp. 211 ff.

<sup>2</sup> The statues generally attributed to a Samian school belong in a distinct class and are not included in this paper in references to the rest of the group.

<sup>3</sup> Cf. Schrader, *Archaische Marmorskulpturen im Akropolis Museum zu Athen*, p. 42, fig. 39, and G. Dickins, *Catalogue of the Acropolis Museum*.

<sup>4</sup> Three of the Acropolis figures have the right foot advanced. See Lechat, *op. cit.* p. 167, and Schrader, *op. cit.* p. 42.

<sup>5</sup> Cf. Overbeck, *Geschichte der griech. Plastik*, p. 190; Klein, *Geschichte der griech. Plastik*, p. 277; Schrader, *op. cit.* p. 42, fig. 36. No. 629 (*op. cit.* fig. 28) has no folds in the back of the chiton, but the himation is worked out in detail.

<sup>6</sup> Cf. Perrot et Chipiez, *Histoire de l'Art dans l'Antiquité*, VIII, p. 149, fig. 83.

<sup>7</sup> Cf. Lechat, *op. cit.* p. 158.

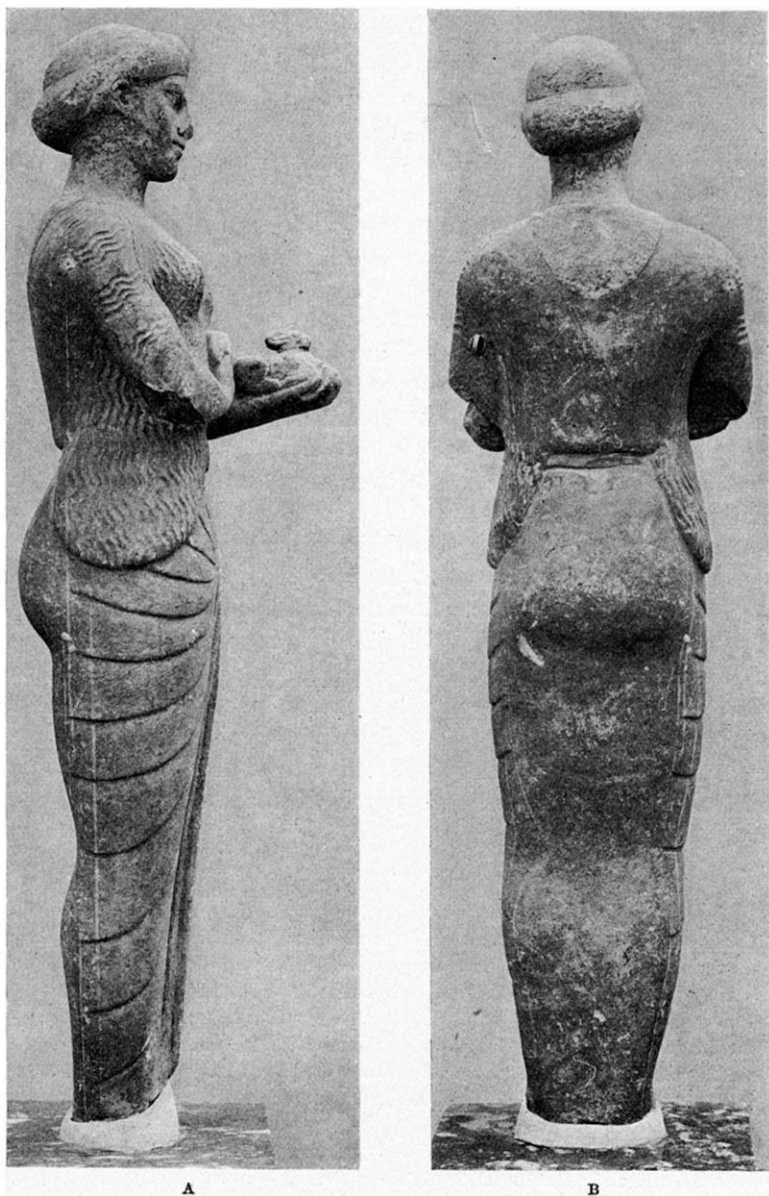


FIGURE 2.—STATUE IN NEW YORK: A, RIGHT SIDE; B, BACK.

early, No. 683 is of careless workmanship,<sup>1</sup> and No. 670 is not one of the latest specimens.<sup>2</sup>

It is further noticeable that there is no sign that the Metropolitan statue ever had ringlets such as almost always fell over the shoulders of archaic female figures,<sup>3</sup> and that the original hair that fell down the back was exceptionally short. These features too may indicate antiquity. Nos. 683 and 612 on the Acropolis have no ringlets over the shoulders, but both are carelessly done. The only well advanced, carefully executed specimen without them is No. 627.<sup>4</sup> The Acropolis figures also have much longer hair than this statue had. It is interesting to observe that on the Cnidian Treasury the hair of none of the figures is extremely long. But the absence of ringlets and the unusually short hair recall, more than anything else, the early "Apollos." It is also worth while to note that women on vase paintings rarely had ringlets over the shoulders before the middle of the sixth century.<sup>5</sup>

But much more striking than any other characteristic is the arrangement of the skirt. As is well known, the folds of the skirt are usually raised at the side by the left hand, while the extended right arm, holding its offering and supporting the long folds of the himation, preserves the balance of the figure. Two statues reverse this scheme,<sup>6</sup> while a few, on which the hand or the belt holds the folds of the skirt slightly raised in the middle of the front, need no balancing motive and, therefore, wear the chiton either alone or beneath a shawl thrown evenly over both shoulders.<sup>7</sup>

<sup>1</sup> Cf. Lechat, *La Sculpture Attique*, p. 232.

<sup>2</sup> Cf. Lechat, *Au Musée*, pp. 300 f.

<sup>3</sup> All traces of such ringlets could scarcely have been effaced even if they were made separately and attached, as was frequently done in the case of archaic female figures not only with ringlets but with heads, arms, ends of drapery, and even feet and legs. Cf. Lechat, *Au Musée*, pp. 227 ff; *La Sculpture Attique*, p. 228, note 7; Dickins, *Acrop. Mus.*, p. 38, note 1.

<sup>4</sup> Cf. Lechat, *Au Musée*, p. 197; Dickins, *op. cit.* p. 144.

<sup>5</sup> Cf. *Jh. Oest. Arch.*, I. XII, pp. 300 f, and references.

<sup>6</sup> Cf. Lechat, *Au Musée*, p. 154.

<sup>7</sup> Cf. Lechat, *Au Musée*, p. 170. The apparel worn by most of the Acropolis figures is assumed in this paper to consist of a long chiton reaching to the feet, and a short himation thrown over the shoulders. Controversy over the subject seems not to have ended. Cf. *Jb. Arch.* I. VII, 1892, pp. 55 f; Overbeck, *Gesch. griech. Plastik*, pp. 189 f; *Jb. Arch.* I. XI, 1896, pp. 19 ff; Lechat, *Au Musée*, pp. 151 ff; *Jb. Arch.* I. XIX, 1904, pp. 10 ff; Lermann, *Allgriechische*

With the statue in question a problem arises. If the present motive of the skirt was the original one, it is a most curious and interesting specimen which has no published parallel either in marble, bronze, or terracotta. Its absence from the last group would prove that it was never widely diffused.

But a more probable alternative presents itself. On the left side of the statue (Fig. 1B) a portion extending up and back from the front edge of the *kolpos* and bounded below by a ridge which follows the line of the back of the arm and ends at the curious projection just below the *kolpos* is strangely hollowed out. This gives rise at once to the suspicion that the original left arm rested on the body and held the folds of the skirt, that it was broken away at the time that the head was lost, and that the injured portion was reworked into its present form by the sculptor who made the new head and arm.<sup>1</sup> In such case, the drapery would be a most extraordinary illustration of a perfectly natural transition stage of which further specimens are found in Nos. 269 and 612 on the Acropolis, while No. 678 would represent the next step.

If, however, as is possible, the present arrangement of the drapery was the original one, it cannot be a transition between the type with the folds held up by the girdle in the middle of the front and the style seen on most of the Acropolis figures. The execution is too brilliant to belong to a transitional stage, nor would this be the natural step in such a transition. A female statue which forms the stand of a bronze mirror in Athens<sup>2</sup> is regarded by Poulsen as an example of a transitional type. He argues that the Acropolis figure No. 683 and a female statue in the Louvre<sup>3</sup> represent the same stage, and he considers it mere chance that the bronze mirror stand is the only specimen that we possess from the transitional period itself.<sup>4</sup> However that may be, the figures cited are sufficiently awkward and helpless to represent a vain attempt. But such excellent results as are

*Plastik*, pp. 62 f; Dickins, *op. cit.* pp. 44 ff. But the manner in which the different parts of the garment are worn is the essential point, not the way in which they were fastened together.

<sup>1</sup> Possibly not understanding the nature of the *παρυφή* the sculptor left the projection below the *kolpos* to represent the falling end of the band which he supposed supported the skirt.

<sup>2</sup> De Ridder, *Bronzes de la Soc. arch. d'Athènes*, Pl. I, No. 151.

<sup>3</sup> See *R. Ét. Gr.* XVIII, 1905, p. 92.

<sup>4</sup> *Jb. Arch.* I. XXI, 1906, pp. 213 f.

presented by the Metropolitan statue could, on the contrary, only have been the work of a very able sculptor who already knew the graceful motive that was to become so popular, and was clever enough to adapt it in this modest, simplified fashion to the still prevailing severe type of figure.

The last point to be observed is the curved *kolpos*, which appears to have been a characteristically Ionian motive. Among the standing figures on the Acropolis we find analogies only in Nos. 602 and 687. All the others are straight.<sup>1</sup> But on the treasury of the Cnidians in Delphi this is the invariable form of the *kolpos* in every instance where its lower edge is visible. Hera, on the north frieze, with her belt appearing behind her *kolpos* exactly as on the Metropolitan statue, affords an especially interesting parallel. But by far the strongest argument for association of this statue with Ionia is offered by the appearance in Miletus during the German excavations of two torsi which are said by Furtwängler to present the same arrangement of drapery.<sup>2</sup>

To sum up then, the body of the Metropolitan statue with right arm made fast in front, legs evenly together, back smooth, with the chiton as the only garment, with exceptionally short back hair and no ringlets over the shoulders, with an unusual arrangement of the drapery and a curved *kolpos*, is from the hand of an exceptionally skilful Ionian artist working at an early date. Only an Ionian would have produced a thing so charming in the early period to which this figure evidently belongs. The characteristics already mentioned, as well as the high breasts, the almost straight line of the drapery in front with only the slightest suggestion of the knees underneath,<sup>3</sup> and with no traces of the employment of the saw, place the figure in the period of the earliest Ionian experiments with draped female statues, a period shortly after the middle of the sixth century.

The head, as has been said, is an ancient restoration. It is wholly devoid of the exaggerations which invariably betray the Roman copyist, while the style of dressing the hair, the shape of the face, and the rather long, full chin are characteristic of the

<sup>1</sup> A slight indentation in the bottom of the *kolpos* on No. 683 may be a suggestion of the curved type, a form which seems to have met more favor for seated figures. Cf. Nos. 329, 620, 625.

<sup>2</sup> Cf. *B. Metr. Mus.* III, 1908, p. 5.

<sup>3</sup> Even the early Attic statues Nos. 269, 602, and 678 have the legs clearly outlined in front as well as in the back. Cf. Schrader, *op. cit.*, pp. 31, 42; Lechat, *Au Musée*, p. 334.



transitional period. It bears considerable resemblance to the so-called relief of Penelope in the Vatican with its small mouth, flat cheeks, narrow tapering chin, and low forehead, and probably, like this relief, dates from the latter part of the first half of the fifth century.

The eyelids and the lips are thinner than is usual in the transitional period, but since these are the features which the sculptor expressly archaized so as to make the head more appropriate for the archaic body, they are no criterion whatsoever for the date. The corners of the mouth and the outer corners of the eyes are raised in imitation of the conventional "archaic smile." In order to make the eyes narrow, the artist unduly broadened the lower lids, almost producing a hollow-eyed effect. There is no indication of tear ducts, a feature which usually appears on archaic female heads either in outline or relief. A slight incrustation obscures the lines at the outer corner of the eyes, but the upper lid does not seem to be carried beyond the lower.

The mouth is closely shut with the middle of the exquisitely curved upper lip pressed tight into the lower. A firmly closed mouth is an unusual occurrence on a female head<sup>1</sup> and may be due here to the sculptor's desire to give the mouth an archaic curve.

The statue was no doubt originally resplendent with color, the waist of the chiton perhaps solid red or blue or, like the skirt, dotted with rich decorative patterns in red and blue on the white marble, in imitation of embroidery. Around the neck and down the sleeves, on the belt and the *παρυφή*, around the bottom of the skirt and perhaps half way up as well, were decorative bands of maeander in red and blue.

The original head, doubtless, had red hair and lips, black on the edge of the brow and eyelid, black pupils, and a red iris with a black border.<sup>2</sup>

Who these dazzling creatures were, bringing their offerings to the divinity in her temple, we have as yet no means of knowing. On their pedestals were inscribed the names of men, probably in each case of the man who dedicated the statue. Perhaps they represented Athena herself in her own likeness,<sup>3</sup> possibly they

<sup>1</sup> Cf. *Jb. Arch. I.* XIX, 1904, pp. 58 f.

<sup>2</sup> Cf. Lechat, *Au Musée*, pp. 160 ff, 176, 248, 254, 261; Lermann, *op. cit.* pp. 83 f.

<sup>3</sup> Cf. Lechat, *Au Musée*, pp. 265 ff.

were portraits of Attic women,<sup>1</sup> but it is more likely that they themselves were merely offerings, designed to represent in permanent, visible, vivid form the constant adoration of the "goddess fearing" citizens who dedicated them.<sup>2</sup>

But whoever they were, they must have presented a gorgeous spectacle grouped about the magnificent temples with which their colors harmonized and blended, and bathed in the matchless blue of the Attic skies.

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<sup>1</sup> Cf. *Arch. Anz.* VIII, 1893, p. 145; *Ath. Mitt.* XI, 1886, p. 357.

<sup>2</sup> Cf. *Jb. Arch. I.* XXI, 1906, pp. 220 f.